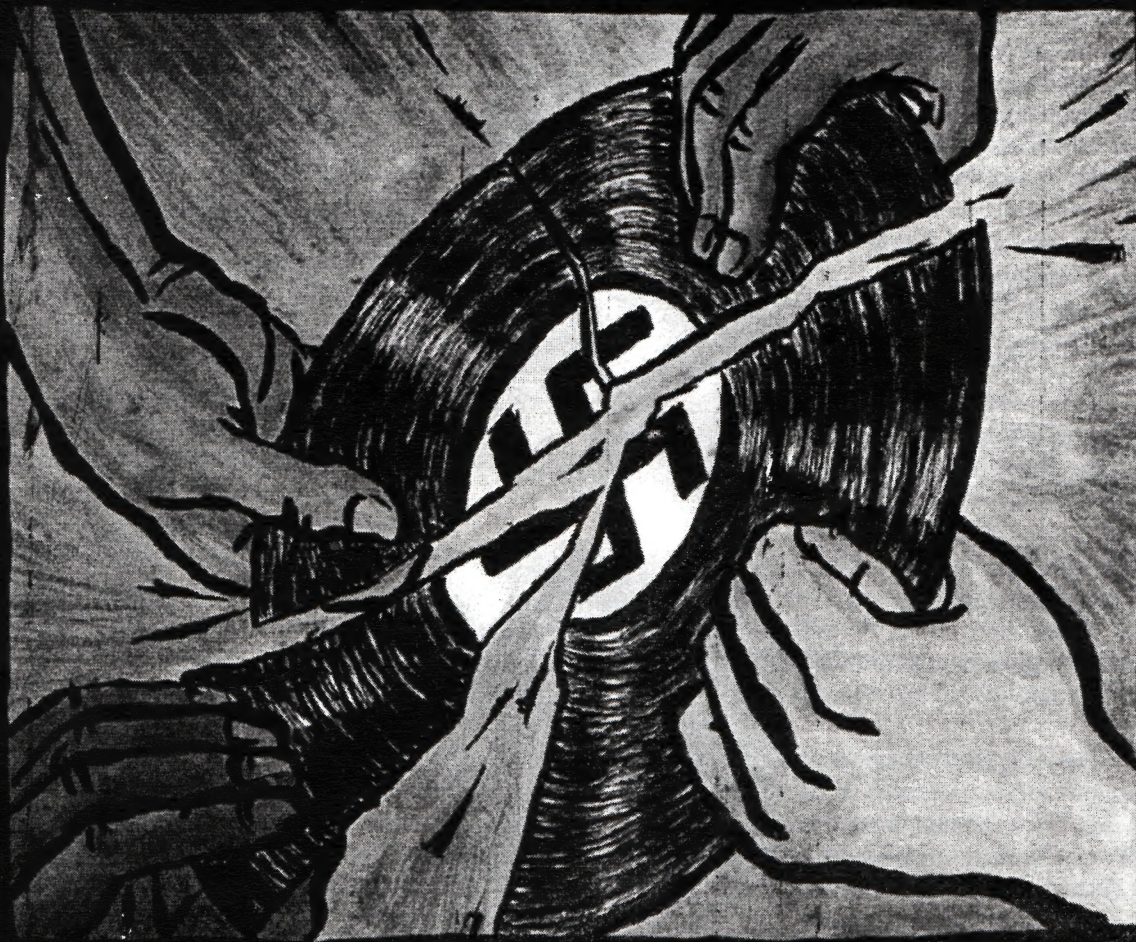


# Ripping Apart Racist Rock



## ORGANIZING AGAINST THE NEO-NAZI MUSIC INDUSTRY

**R**acist rock is an essential element of today's fascists' strategy to recruit younger people. Youth culture in the 60s and 70s gave a voice to people working for social justice and open fascists were on the fringes of mass culture. Today, they are trying to come out of the closet, to reconnect with youth, and build an army of "white warriors" to do their dirty work for them. The neo-nazi music industry is an ideal tool.

Racist rock music, like all neo-nazi propaganda, promotes hatred against people of colour, Jews, queers and women. Absurdly, racist rock also promotes an image of whites as the "victims" in any situation. Meanwhile, racist bands idolize violence, through their lyrics and even their names (like Aggravated Assault, or Brutal Attack).

Obviously, this makes their shows dangerous for communities where they take place. Nazi boneheads get inspired to violence by the music and the atmosphere. More generally, racist rock shows create a self-contained space for white youth where there will be no challenge to their racism, anti-semitism, homophobia and woman-hating. Racists know damn well that North American culture is suffused with Black art, music and fashion, and that they have to create something as far away from that as possible to compete for young white minds.

Meanwhile, the racist rock industry raises money for the cause and gives reasonably stable jobs to whites within the fascist movement. For them, it's all about creating businesses, propaganda machines, "cultural" institutions, and community.

Unfortunately, some otherwise alright people are swayed by the argument that organizing against the white power music industry is violating fascists' "freedom of speech". But freedom of speech isn't the issue. Incitement of hate-motivated violence is. Fascist recruitment of young people is. A grassroots fascist movement is growing in this society -- and the only freedom they take seriously is the freedom for straight white christian men to treat anyone else like garbage.

If anti-racists can't prevent the growth of the white power music industry, we won't be able to prevent fascist youth recruitment. So let's get busy!



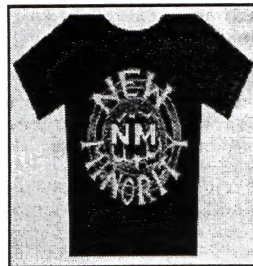
# THE NEO-NAZI MUSIC INDUSTRY

Until only a few years ago, the white power music scene consisted of a few lousy bands that made demo tapes and passed them around their equally pathetic friends. The music is still pathetic, the lyrics either braindead or laughably pompous. But no longer are white power albums guaranteed to be badly produced, hideously packaged and unevenly distributed. The industry is getting off the ground.

Traditionally, most English-language nazi music came from England, on the Rock-O-Rama label (based in Germany). Now Rock-O-Rama is out-of-business, shut down by the German government. And the 'heroes' of the scene, Skrewdriver, lost their singer Ian Stuart to a drunk-driving accident in September '93.

Today, the most significant label in North America is Resistance Records. Resistance is self-consciously trying to unify the white power music scene, particularly bringing together skinhead Oi music and death metal.

Oi music has been important to neo-nazis since they started recruiting skinheads in England in the late '70s. Today, most nazi skinhead outfits are associated with bands. Examples Odin's Law in Surrey (British Columbia), White Riot in Toronto, and



Bound for Glory in St. Paul (Minnesota).

Racist recruitment within the metal scene is a newer strategy, marked by Resistance's attempts to take out ads in mainstream tattoo and metal magazines.

Resistance customers get a free copy of "Resistance" magazine, which is 50 to 60 pages long, with a glossy cover. Burdi boasts that independent record stores are carrying it and claims a circulation of 13,000. The magazine promotes the bands on the label, and as well as providing heavy doses of fascist news and views. One issue covered the case of David Lane, a member of the Order (a neo-nazi terrorist group responsible for a number of bank robberies and at least one murder in the early 1980s), who is still in prison for his actions. Another profiled Charles Manson. The Klan, National Alliance, Church of the Creator and other fascist organizations regularly run ads in the magazine.

Resistance maintains a web-site, joining the White Rock Page, and both are linked to other white-power pages in North America and Europe. There is also a newsgroup called alt.music.white-power and various skinhead newsgroups. Communication among European and North American fascists is a top priority for the bigshots in the white power music scene, as they try to create an international musical empire.

## Profile of a White Power Label: GEORGE BURDI & RESISTANCE RECORDS

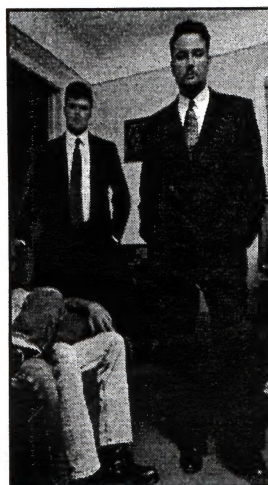
*"We started RAHOWA for the express purpose of promoting our ideals, our political opinions."*

-- George Burdi

Coming from an upscale suburb north of Toronto, this private-school-educated bonehead is upfront about what his goals are in setting up his heavy metal neo-nazi band RaHoWa and Resistance Records.

He incorporated the company in 1994 in Detroit, where Canadian "hate laws" would pose no restrictions. Mark and Dana Wilson run the day to day business in the Detroit area, while George migrates between Windsor and Toronto.

Seed money to establish the business probably came out of the Church of the Creator (COTC), after the suicide of its founder, Ben Klassen. Burdi himself was once a heavy-duty follower of this "Church", which pretends that white people have more "Creativity" than people of other nationalities (though it's funny how whites have to keep ripping off other folks' culture -- like tattoos, or rock 'n roll music...)



Burdi and Wilson suit up for The New York Times Magazine, February '96

tackers, Jason Hoolans, was later convicted for that assault.

Recent Resistance concerts have gone none too smoothly. A memorial concert for Ian Stuart, billed as "the concert event of the decade", was held in rural Michigan in 1994. Not only

RaHoWa (acronym for Racial Holy War) has played underground gigs since the summer of 1992. Burdi's profile rose along with the Heritage Front, one of Canada's most successful neo-nazi organizations, led by Wolfgang Droege. Burdi and his steroid-enhanced chapter of the COTC lent a tough and menacing image to the Front until Burdi withdrew in 1994.

RaHoWa gigs have been marked by both neo-nazi violence and anti-racist resistance. Their second gig in November '92 was cut short by one of ARA Toronto's first demonstrations. Their third gig in May '93, ended with a brawl between nazis and anti-racists in Ottawa. Burdi broke a young woman's nose and was eventually convicted of assault causing bodily harm. In June '93, RaHoWa played another gig in Toronto. A group of pumped-up boneheads left looking for easy targets, and beat a Tamil man into partial paralysis. One of his at-




was attendance about half what was expected, but the week-end ended with a show of militant resistance from the locals. After an argument with some Black youths in a convenience store, Nordic Thunder's vocalist, Joe Rowan, was shot and killed.

**HAMMER JOE ROWAN**  
**Memorial Concert**  
 December 31st, 1994  
 at The West-Side Clubhouse  
 in Detroit, Michigan

WITH  
 CENTURION  
 AGGRAVATED  
 ASSAULT  
 MAX RESIST &  
 The Hooligans  
 THE VOICE  
 SHAM ROCK  
 CONFEDERATE  
 STORM  
 and others to be  
 announced  
 Tickets: \$15 at the  
 door.

For more info, call:  
 810-901-5653  
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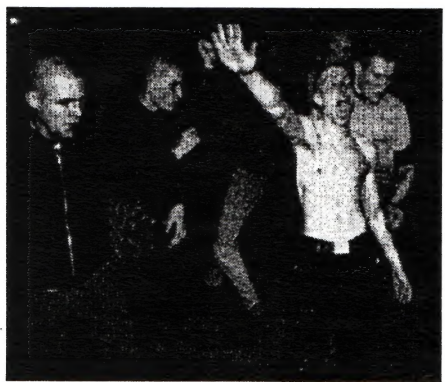
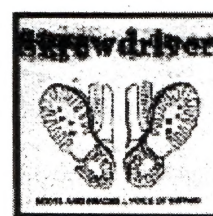


Just another martyr dispatched to Valhalla for the lost cause of white supremacy.

An ad from Resistance, for a concert memorializing Joe Rowan, shot to death after a concert memorializing Skrewdriver singer Ian Stuart, who died in a D&D accident. The 'movement' loves matyrs.



Cds advertised in Resistance. As part of their agenda is to unify young fascist movements, they carry lots of ads for other labels and distributors. Claiming a circulation of 13 000, Resistance is a good marketing venue for any fascist.



Russian neo-nazi yobs "on the rise", as reported in Resistance, Fall '95. Skinhead and neo-nazi "culture" can be found in pretty much any country where there are racist, young, white scapegoaters.

**PATCHES**  
 \$6.00 POSTPAID IN U.S.  
 ELSEWHERE add \$1 per patch

**BLOOD & HONOR**

THROAT & HONOR PATCH

Celtic Cross Patch

Swastika Patch

Eagle Patch

Death-Head Patch

Patches and shirts are also advertised in white power music magazines. A full neo-nazi fashion industry to complement the music and politics.

## ROCK AGAINST RACISM

Rock Against Racism began in England in the '70s, after Eric Clapton, a white blues musician (the blues, of course, come from African-american culture) gave open support to the fascist BNP (British Nationalist Party).

Other, slightly less hypocritical musicians decided that enough was enough, and Rock Against Racism quickly became an institution of sorts in the British music scene. In fact, for the most part, concerts weren't even fund raisers, just musicians putting an anti-racist label on their concerts and themselves.

However, the idea is a solid one. Fund-raising concerts and parties are an integral part of any grassroots movement. But there's more to it than just money. As Emma Goldman said: "If I can't dance, I don't want to be part of your revolution."

As well as having their own gigs, several ARA chapters are often invited to have info tables at gigs by other groups or bands.

For a number of months in '92/93, Toronto ARA had weekly fund-raising gigs at a popular downtown bar/club. As well as being a steady source of income for the group, it increased ARA's profile, provided a safe space in an area that had been targeted by boneheads for some time, and also help unify a group of activists, many of whom did not know each other before forming or joining the group, by giving them regular social space.

Columbus ARA have moved to larger venues than most other groups, hooking up and touring with the Mighty Mighty Bosstones, and doing info/merchandise tables at increasingly larger venues. They've gotten invitations directly from bands, but also from other groups, like Rock Out Censorship.

This has allowed them to reach out to literally thousands of people (who they sign up free on their mailing list).





# EXPOSING, OPPOSING & CONFRONTING

**R**ight now, the Nazi Music Industry is still semi-underground. Sales are mostly mail-order and through the internet, and in many places it's impossible for them to put on a concert openly. But there's nothing they want more than to distribute their products in stores, get mainstream or community radio play, and advertise their products and concerts publicly.

In the U.S. especially, there is nothing illegal about what they're doing. Canada's "hate laws" make it tougher to distribute white power music, but no laws prevent their concerts. Mainstream anti-racist organizations do very little about neo-nazi music -- maybe because they don't know much about music, or because they are afraid of youth culture in general. So if we want to prevent these hate-fests, we'll have to do it ourselves.

Following are some general tactics and strategies for exposing, opposing and confronting the neo-nazi music industry. Some have worked in specific occasions, others haven't been tried yet but probably should be. We all make lots of mistakes, so these suggestions shouldn't be taken as perfect blue prints, but rather as inspiration.

Strategies vary depending on the particular situation: whether you're in a big city or a small town, and whether or not there is already an organized anti-fascist scene. We should be thinking beyond the accepted norms for countering nazi presence, and use every means to fuck them up.

## EDUCATION & VIGILANCE

Whether you're acting alone or with a group, the first step is to gather information about the white power music industry in your area. Working without information is shooting in the dark.

Especially if there's a lot of boneheads in your area, be on the lookout for white power music and merchandise in local stores, as well as posters or ads for any concert plans.

White power music fans can be identified by the insignia they wear, often as patches on their jackets, or t-shirts. The list of band names, album names, and insignia that follows should give you an idea of what's hot and what's not among the boneheads in your neighbourhood.

Your school, workplace or social hangout is the place where info is flying around about any semi-underground nazi music scene. Followers may brag about it, you may find graffiti of band names, or you may hear rumours about a new band jamming in somebody's basement. Be shrewd, act naive...you might find a wealth of info just talking to friends. Monitoring the local media (print, radio and TV) may also give you tips. An ignorant reporter might cover a story about those "nice white kids who are just proud of their race".

Try to collect names of members of any local bands or racist rock distributors, and info about where they work or go to school. Having their photographs comes in handy too. A demo tape of or writings by or about the band provide definite and crucial evidence of what the band is about.

Making copies of this publication available to local record stores, radio stations, other anti-racist organizations, business associations, schools and libraries, as well as the local press, is good pro-active education.

The other important step is to approach bars, pubs and clubs, and establishing a good rapport with the booking managers. Giving them a copy of this publication and asking them to be vigilant about it can help prevent fascist concerts from getting booked in the first

place. Don't forget to mention that the fascists use various covers to book events -- usually as private parties. They rarely book white power concerts openly, anticipating community resistance.

## DEALING WITH RECORD STORES

If you find white power merchandise at a record or book store, or at your local radio station, don't jump to the conclusion that the owner or manager is purposely promoting white power music. More likely, they aren't aware of what these bands really stand for. If this is the case, you may be able to approach them in a friendly way and convince them of the danger of carrying this shit. If they're nazi sympathizers they'll probably resort to the "freedom of speech" argument, or in rare cases may actually start spouting nazi rhetoric. Even so, they might bow to community pressure if you can threaten them with losing business.

- **New York City, 1995/6:** RASH skins (Red Anarchist Skinheads -- anti-racists) have been canvassing record stores to prevent them from carrying white power merchandise. Most owners primary interest is money.
- **Lansing, Michigan, spring 1996:** Local anti-fascists have organized pickets outside a record store that carries Resistance Records stuff, to get community attention.
- **Toronto, 1995:** There were long-standing rumours that two stores (IXL & Reckless) owned and operated by Alaric and Roderik Jackson, were nazi fronts. ARA volunteers went to the store pretending to be fascists and bought white power records (sold under the counter). On another occasion, ARA scouts observed the store being used as a rendezvous point for a nazi concert. The campaign against IXL started with propaganda and unannounced small pickets in front of the stores, and culminated in a large public demo. The more profitable store was sold soon after, while the other shop was reduced to a trash place now up for sale, where boneheads are no longer welcome.

## PREVENTING CONCERTS

Neo-nazis traditionally celebrate Hitler's Birthday in late April and Martyr's Day in December. The Summer is a likely time for concerts, especially Canada Day (July 1st) or July 4th.

If there is a rumour of a possible white power concert in your area, alerting local venues (rental halls, banquet halls, clubs) is a good way of fucking them up. Developing a comprehensive fax and phone list in advance can save you time and trouble in an emergency situation. Encourage managers to check with local anti-fascists if they are suspicious about anyone trying to book their venue.

Relying on police will likely not stop racist rock concerts, because it's not illegal to put on a show. Nazis are much more vulnerable to community pressure.





# NG THE NEO-NAZI MUSIC INDUSTRY

- **Toronto, summer 1994:** The Northern Hammer Skins booked a church in the east end of Toronto for a white power concert. They booked the event as a private party for a local baseball club. When the priest in charge of the church was informed, he cancelled their contract.

- **Cleveland, New Year's Eve 1995/6:** Life Rune Records held a big white power party at a famous gay bar. Anti-fascists didn't get the information until too late, and the manager of the venue had no idea what he was getting into. It was impossible to cancel the party, even though it was appalling for everybody.

- **Toronto, April 1995:** ARA sent a fax-out to every banquet hall, club, and legion hall in the city warning them to be vigilant for the month of April. We sent press clippings describing how nazis had duped a Legion Hall to have a meeting, as well as information about militant demonstrations called by anti-fascists to prevent nazi concerts. There was no Hitler's Birthday celebration that weekend, and the Heritage Front now complains in their pamphlets that they can't book any public space for their events.

## STOPPING SHOWS BEFORE THEY START

Despite all these preventative measures, sometimes we end up having to deal with nazis and their supporters in a direct way. It's important to keep in mind we have to use all means available to us, either very formal or very militant, to stop them.

Again, in most cases information is the key. If you know the location in advance but can't get the owner to cancel it, organizing a public demonstration right at the location, at least 2-3 hours before the scheduled time of the concert, will definitely disrupt nazi plans. Besides, the threat of a militant demonstration in front of the venue gets your message across to the owners.

More often, you won't know where the concert is going to be held. The fascists will be using semi-secret means of organizing. They may distribute a flyer with a phone number to call or an address to write. Try not to reveal your identity when you phone or write them. Use a dummy post office box if possible, or call from a different city, pretending that you'll be travelling in for the concert.

There is no definite recipe to get the information, but ensuring your safety is the most important thing.

The fascists may also try to divert your attention by announcing a fake concert in another town. If you find flyers without a contact number or address, that's likely what's going on.

Often, the most information you'll get this way is a rendezvous point, where concert goers will meet and be directed to the concert location. In this case, occupying the rendezvous point is a good option.

Depending on the situation, you may not want the nazis to know that you're onto them. This means you have to gather a crowd of friends and supporters through your own network, and then surprise the shit out of them. On the other hand, you can call a public protest. In this case, remember that the nazis will probably have back-up plans when one rendezvous point is exposed.

In either case, take security very seriously and have scouts ready to find out their back-up plans. Meeting at a public place, away from their rendezvous point, helps keep you safe and will give you time to prepare.

- **Minneapolis, Spring 1995:** ARA found out that the nazi band Bound for Glory was having a concert. They found out the location of the rendezvous point -- in a local park. Without announcing any public demonstration, ARA got a permit to use the park all day on the date of the gig, for a picnic and baseball game. When fascists showed up to get directions to the concert, they were greeted by about 100 antifas -- including the baseball team -- and had to run for their lives!

- **London, September 1992:** The English fascist label Blood & Honour planned for a concert in London. They asked nazis to come to Waterloo British Rail Station between 5:30 and 6:30pm to get directions to the venue. London Anti-Fascist Action announced a demo to disrupt the meeting point at 4:30pm. 1000 militant antifascists gathered and expressed their wrath at the train station, driving the nazis out of town. The action was a total success -- since then B&H has never tried to publicly announce a concert in London.

## SHUTTING CONCERTS DOWN

If these preventive tactics fail and the concert goes ahead, you can still organize a militant demonstration outside the venue. If you don't crash the place yourselves, you can still create a situation where the owners and the police are forced to shut down the show.

- **Toronto, November 1992:** ARA found out that the Heritage Front was organizing a concert to welcome British holocaust denier David Irving. ARA announced a public demo, meeting first in a local community centre and marching on the venue after the gig started. The owner and the police were forced to shut it down. It sent a strong message to venues in Toronto that if they host nazi events, they have to pay a price as well.

- **Toronto, April 1994:** ARA found out that the Northern Hammer Skins were planning a concert to celebrate Hitler's Birthday. Scouts were unable to find out the venue until the last minute. However, a publicly announced demo was progressing in the neighbourhood. The threat of a confrontation convinced police & venue-owners to shut down the concert before it even started.



# BANDS & ALBUMS: RESISTANCE

**Band:** RaHoWa; Toronto, Ontario, Canada

**Albums:** Declaration of War, Cult of the Holy War

**Members:** George Burdi, aka George Eric Hawthorne (vocals), Jon Vladivis, aka Latvis (guitar), Carl (keyboards), Jim Muirhead (bass), Graham (rhythm guitar), Wolfgang (drums)

**Band:** Bound for Glory; St. Paul, Minnesota, USA

**Albums:** Warriors Glory, Over the Top, The Fight Goes On, Behold the Iron Cross

**Members:** Carl (bass), Ed (guitarist/songwriter), Joe (I) (vocals), Lane (guitar), Mike (drummer)

Richard (ex-drummer, original drummer with D.R.I., lives in NYC?). Eric Banks (original vocalist, shot to death by a SHARP in Portland.

**Band:** Bersekr; Oklahoma, USA (photo above)

**Albums:** The Voice of Our Ancestors

**Members:** RIP (bass), Tony (guitar), Chuck (vocals), Stacey (drums)

RIP & Tony formerly with Mid-Town Bootboys, drummer ratted on them, sending them and vocalist Chris to jail.

**Band:** Centurion; Wisconsin, USA

**Albums:** Fourteen Words

**Members:** Arno (vocals), Dan Armstrong (drummer- formerly with RaHoWa), John & Chris (guitar), Tim (bass)

**Band:** Max Resist & the Hooligans; Michigan, USA

**Albums:** Renegade Youth

**Members:** Sean (vocals), Steve & Pat (guitar), Jim (drums), Wes Branson (bass) (died in car accident, March '96)

**Band:** Aggravated Assault; Atlantic City/Plainsborough, New Jersey, USA

**Albums:** It Could Happen to You, Out on Bail

**Members:** Warren (vocals), Brent & Craig (guitar), Scotty (bass)

**Band:** Aryan; London, Ontario, Canada

**Albums:** New Storm Rising

**Members:** Dave Griffin (bass), Mike (drums, formerly Vacant Lot), Bill (Griffin's brother)

**Band:** New Minority (formerly Ritual); New Jersey, USA

**Albums:** White, Straight and Proud!

**Members:** Bill Farley, songwriter

**Band:** Nordic Thunder, New Jersey, USA

**Albums:** Born to Hate

**Members:** Ryan, Eric, Mike, Bob

Original vocalist, Joe Rowan, shot by black youth after Ian Stuart memorial concert, 1994.

**Band:** The Voice; Pennsylvania, USA

Originally on White Terror Records, California, then Skull Records, Germany.

**Albums:** Verdunkeln

**Members:** Tracey (vocals), Mike Margo (bass)

**Band:** Fortress; Australia

**Albums:** No releases, signed to Resistance in fall of '95

**Members:** Scott (vocals), Sid & Anthony (guitar), Dave (bass), Anthony (drums)

## Other Albums Available from Resistance

**Album:** For Segregationists Only; Johnny Rebel  
Old Klan songs, re-released by Sunwheel Records

**Album:** The Best of No Remorse; by No Remorse

**Album:** Under the Gods; by No Remorse

**Album:** Farewell Ian Stuart; by No Remorse

**Album:** Now Is the Time; by Extreme Hatred

**Album:** We Will Never Forget; by Celtic Warrior

**Album:** Made In England; by Bulldog Breed

**Album:** White Death (compilation); Bludgeon (NYC), Cenotaph (OK), Odin's Law (BC), Stronghold (Las Vegas)

**Album:** The Flame That never Dies (Skrewdriver tribute)

## Other American Labels/Distributors/Promoters

**Blood & Honour Records;** Long Beach, California (record label with their own magazine).

**Wolfpack Services,** St. Paul, Minnesota

**Phoenix Records;** Walnut, California

**Hardline Records;** Sarasota, Florida

**Krowbar Records;** Baton Rouge, Louisiana

**Angel's Action Gear;** Morgantown, West Virginia

**Stormfront Records;** Milwaukee, Wisconsin

**Eric Owens** ("folk singer"); Los Angeles, California

**White Terror Records;** St. Paul, Minnesota

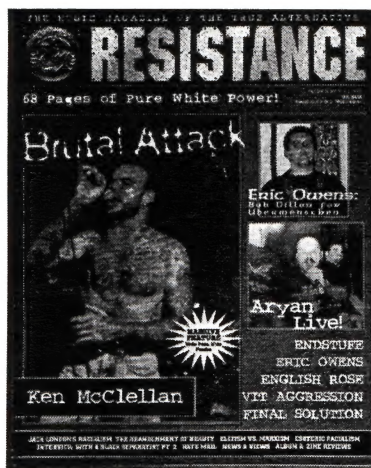
**White Pride Revivalists;** Cleveland, Ohio

**Alliance Enterprises;** Parma, Ohio

**Life Rune Records;** Parma, Ohio

**New Dawn;** Los Angeles, California

**M.S.R. Productions;** Seattle, Washington, USA





# BANDS & ALBUMS: N.A. & EUROPE

**Note:** These listings, particularly those for Europe, are by no means comprehensive. If you have more information, please send it to us!

## Other North American Bands

**Lightning Rod** (M.S.R. Productions)

**Albums:** White Uprising, Aryan Outlaws in a Zionist Police State, Aryan Homeland, White Liberation

**The Nation** (formerly **Das Reich**); Wisconsin (White Terror)

**Albums:** Triumph of the Will, New Beginning

**Members:** Paul (guitar), Kory (bass), David (drums)

**Cenotaph;** Tulsa, Oklahoma (Righteous Deaththrash Records)

**Members:** David Allen (bass), Karl "Killer" Schmitt (drums, formerly of Deutsch Threat)

**Odin's Law;** Vancouver, British Columbia (just signed to Resistance)

**Members:** Greg James (vocals, guitar), Wayne (bass), Stuey (drums), Kelly (vocals)

**Final Solution;** Chicago, Illinois.

**Albums:** White Revolution

**Members:** Christain Hate (ex of W.A.Y. -- White American Youth) (vocals), Chris M., Pete.

**Shutdown** (formerly **The Bully Boys**); Texas

**Albums:** Pray For War

**Day of the Sword** (formerly **Break the Sword**)

**Albums:** Ear To Ear

**Members:** Scott (one-man project)

**Vaginal Jesus,** Milford, Connecticut (Jesus Freaks); **Republican,** Portland, Oregon (Storm); **White Riot ;** Toronto, Ontario; **Intimidation One,** Portland, Oregon; **Confederate Storm,** Illinois; **Condemned 84;** **Peoplehaters;** **Rival.**

## EUROPEAN BANDS

**ENGLAND:** ( Major Labels are B & H - Blood & Honour Records, not to be confused with the one in California - and I.S.D.)

**Celtic Warrior** (Cardif, Wales; B&H)(also DI-AL Records, Germany), **No Remorse** (Caerphilly, Wales; B&H), **Warlord** (Midlands; B&H)(ex-Skrewdriver members), **Squadron** (South London), **English Rose**(Leicester; B&H),

**Skullhead** (I.S.D), **Razor's Edge** (West Bromwich; B&H), **Chingford Attack** (East London; B&H), **Conquest** (East Anglia), **The Order** (Cardiff; B&H), **Storm Section** (WestCountry;B&H),**Battlezone** (Chelmsford; B&H), **Brutal Attack** (B&H), **Public Enemy, Section 5.**

**SCOTLAND:** Scottish Standard (Glasgow; B&H)

**CZECH REPUBLIC:** **Buldok, Vljajka** (the Flag), **S.A.D., Utok** (Attack), **Zast 88** (Hate 88)(88=hh=heil hitler), **Valesska Liga** (Valachian League)

**GERMANY:** **Freikorps** (Excalibur Records), **Oi Dramz, Endstufe, Volkszorn, Blood Axis.**

**FINLAND:** **Mistreat**

**AUSTRIA:** **Schlachtherus**

**SLOVAKIA:** **Kratky Proces** (Short Trial)

**POLAND:** **Konkwista 88**

**SWEDEN:** (Blood & Honour (Blod och Ara) now publishes Nordland); **Svastika** (Nordland, Last Resort), **Division S** (Nordland), **Midgards Soner, Vit Aggression, Pluton Svea.**

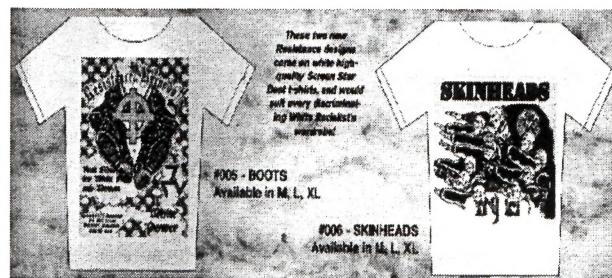
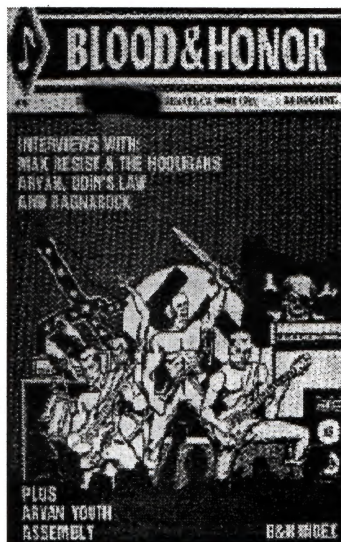
**NORWAY:** **Emperor, Burzum, Vidkuns Venner, Storm.**

**SERBIA:** **Revolt BGD**

**RUSSIA:** **Tottenkampf** (St. Petersburg).

**HUNGARY:** **Archivum**

**OTHERS:** **Amorphis, Enslaved, Odins Erben, Storm Unleashed, Day of the Sword, Viking** (Excalibur?), **Zyklon-B, Battle Axe, Rent Hat** (Pure Hate), **Wolf, Extreme Hatred, Oithanaze, Midgards Soner.**





## anti-racist action: on the prowl...

ARA ATHENS  
P.O. BOX 298  
ATHENS, OH  
45701 USA

ARA HUSTON  
P.O. BOX 6537  
KATY, TX  
77456 USA

ARA COLUMBUS  
P.O. BOX 82097  
COLUMBUS, OH  
43202 USA  
(614) 424-9074

ARA LOUISVILLE  
P.O. BOX 4963  
LOUISVILLE, KY  
40204 USA  
(502) 485-0410

ARA DETROIT  
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DETROIT, MI  
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## more useful info stuff...

ARA NEWS BULLETIN  
Subscriptions : \$10/yr.

# ON THE PROWL



Most skinheads are not fascists. How to ID a Neo-Nazi Bonehead gives you the clues.

Free

Boys In The Hoods describes a brief history of neo-nazi organizing in Toronto

BOYS IN THE HOODS

Neo-Nazis in  
Toronto

Free.

Ara's Education Package is a comprehensive study guide on white supremacist organizing.

\$10.00 including postage

ARA Education Package



Neo-Nazis and the War Against Women's Reproductive Freedom shows the increasing role racist and far-right groups are taking in the war against women.

\$4.00 including postage.



# GET INFORMED ... GET INVOLVED!

## WHO IS ANTI-RACIST ACTION?

ARA came together in September 1992 to show the strength of our opposition to fascism, as well as our commitment to a multi-racial, multi-cultural, sexually diverse, liberated and fun society. ARA is an open group. Our meetings are wheelchair accessible and childcare is provided on request.

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